

English Literature for Schools

THE PREFACE
TO DRYDEN'S *FABLES*

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DRYDEN

THE PREFACE
TO THE *FABLES*

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INTRODUCTION

AT the beginning of the year 1699, Dryden, being then about sixty-seven or sixty-eight years of age (he is said, on somewhat uncertain evidence, to have been born on the ninth of August, 1631), contracted to supply his publisher, Jacob Tonson, with ten thousand verses, for which he was to receive the sum of three hundred pounds, two hundred and fifty guineas on delivery, and the remainder on the publication of a second edition. These verses, which ultimately reached the number of about eleven thousand seven hundred, formed the volume of miscellanies entitled *Fables*, consisting chiefly of translations from Chaucer, Ovid, and Boccaccio, with a poetical epistle to his cousin, John Driden, and the second *Ode on St Cecilia's Day*, better known as *Alexander's Feast*. It is dedicated in a prose epistle to the Duke of Ormond, and contains a verse dedication of *Palamon and Arcite* to the Duchess of Ormond. The volume was published in folio in March, 1699—1700 (the new year began on the 25th of March at that time), with a Preface, which is here reprinted from that edition, prefixed. This was the last of Dryden's great works. He died on the first of May, 1700.

Dryden's prefaces are justly famous. "None of his prefaces," says Dr Johnson, "were ever thought tedious. They have not the formality of a settled

style, in which the first half of the sentence betrays the other. The clauses are never balanced, nor the periods modelled; every word seems to drop by chance, though it falls into its proper place. Nothing is cold or languid; the whole is airy, animated, and vigorous; what is little, is gay; what is great, is splendid. He may be thought to mention himself too frequently; but while he forces himself upon our esteem, we cannot refuse him to stand high in his own. Everything is excused by the play of images and the spriteliness of expression. Though all is easy, nothing is feeble; though all seems careless, there is nothing harsh; and though, since his earlier works, more than a century has passed, they have nothing yet uncouth or obsolete."

These qualities, so admirably described by Dr Johnson, shine with undiminished lustre in the preface to the *Fables*. Though he had come within twenty years of the old gentleman who desired the ladies to count fourscore and eight before they judged him for mounting his horse somewhat heavily, his judgment was not impaired, nor the natural force of his mind abated. In memorable words he declares that "thoughts, such as they are, come crowding in so fast upon me, that my only difficulty is to choose or to reject; to run them into verse, or to give them the other harmony of prose." His critical faculty is as keen, his taste as judicious, as when he wrote the *Essay on Dramatic Poesy*. He still wins the reader by his engaging frankness and unaffected modesty. His style has lost none of its ease, lucidity, and vigour, suffused with genial humour, and lighted up by occasional flashes of vivid satire.

One of the most interesting and instructive pieces of criticism in the preface to the *Fables* is

the appreciation of Chaucer, as showing Dryden's infallible instinct and generous enthusiasm for the best in literature, and the limitations of that instinct under the injurious influence of contemporary taste and fashion. He approached the task of turning the *Knight's Tale* into "our language as it is now refined" in the same spirit that led actors in the eighteenth century to play the part of Macbeth in court dress. He was too good a critic not to recognize the genius of his original. He protests that no man ever had, or could have, a greater veneration for Chaucer than himself. If he has altered him anywhere for the better, he acknowledges he could have done nothing without him. Chaucer, he says, is a perpetual fountain of good sense, and speaks properly on all subjects; he knows when to leave off; he follows nature everywhere, but never goes beyond her; he must have been a man of "a most wonderful comprehensive nature," because he has taken into the compass of his *Canterbury Tales* the various manners and humours of the whole English nation in his age. "'Tis sufficient to say," he concludes, "according to the proverb, that here is God's plenty."

But to Dryden, Chaucer is "a rough diamond, and must first be polished ere he shines." In common with his contemporaries he believed that the English language had reached its zenith under the Restoration. The writer of the preface to the second part of Waller's poems (1692) asks whether English did not come to its full perfection in the reign of Charles the Second, and whether "it had not had its Augustan age as well as the Latin." In the epilogue to the second part of the *Conquest of Granada* Dryden asserted that wit had reached a higher degree than ever before, and that the English language was never so free and so refined;

and in his *Defence of the Epilogue* he maintained that the language, wit, and conversation of his age were improved and refined above the last. Like Pope, he attributed this refinement to the influence of the court, and especially of the king, "in every taste of foreign courts improved." Even in the age of the Elizabethan dramatists, he held, there was less gallantry than in his own, "neither did they keep the best company of theirs." They were not conversant in courts, and "were unlucky to have been bred in an unpolished age, and more unlucky to live to a refined one."

Comparing Dryden's *Palamon and Arcite* with Chaucer's *Knight's Tale*, we find that his purpose generally seems to be to make the language more pointed, epigrammatic, and antithetical; to render the vague more definite, and the allusive more explicit; to fill in outlines and to complete pictures; to make the narrative logical and consistent, and to supply missing links in the chain of thought; to dignify, polish and adorn; in short, to array what he conceived to be the crude and primitive simplicity of Chaucer's language in the elegant and ornate court dress of Restoration rhetoric.

In judging Dryden's version of Chaucer we should, as Pope urges, "regard the writer's end," and read it "with the same spirit that its author writ." He made it, he tells us himself, "not for the use of some old Saxon friends," but "for their sakes who understand sense and poetry as well as they, when that poetry and sense is put into words which they understand." He wished to perpetuate the memory of Chaucer, or at least refresh it, among his countrymen. With this pious end in view he expressed the poetry and the sense of Chaucer in the language that suited the taste of the eighteenth century, and, though to-day it seems

like making Palamon masquerade in periwig, he succeeded in gaining general recognition and appreciation for one of our greatest poets, who had for two centuries remained comparatively unknown.

In the preface to the *Fables* Dryden has the critical insight to discern and the courage to maintain, in the face of the classical taste of the period and the prevalent ignorance of our earlier literature, the superiority of Chaucer over Ovid. His disparagement of the language of Chaucer is due partly to his want of familiarity with Middle English, partly to the vicious taste of the period, which regarded dignity, polish, and refinement as essential and paramount qualities in a "correct" style. But his strong sense and sound judgment revolted from this vicious taste when it regarded "conceits and jingles" as wit. To Dryden they are "only glittering trifles, and so far from being witty, that in a serious poem they are nauseous, because they are unnatural." He exposes the common fallacy of excusing imperfect and slipshod workmanship on the plea of the short time allowed for the work. The reader, he says, will ask, "Why they allowed not a longer time to make their works more perfect? and why they had so despicable an opinion of their judges, as to thrust their indigested stuff upon them, as if they deserved no better?" He recognises that his own genius is more akin to Homer than to Virgil, and rightly contrasts the impetuosity and fire of the former with the quieter and more sedate temper of the latter. While allowing the originality of Virgil's episodes and construction, he points to his comparatively limited invention and his borrowed design. Incidentally he strikes off a terse definition of epic poetry as "the imitation of human

life." His poetical imagination enabled him to see all the pilgrims in the *Canterbury Tales*, their humours, their features, and their very dress, as distinctly as if he had supped with them at the Tabard in Southwark. He observes how Chaucer distinguishes them "not only in their inclinations, but in their very physiognomies and persons." He notices the propriety of the matter and manner of their tales, and of their telling, to their different educations, humours, and callings. He shows that there is a difference in the gravity of the serious characters and the ribaldry of the lewd.

One of the most striking characteristics of Dryden's prose style, and one which largely contributed to its flexibility and naturalness, was his free use of metaphorical language drawn from the vernacular, expressions coming home to men's business and bosoms,—a literary device of which Burke was afterwards to prove himself such a consummate master. Speaking of his avoidance of wanton thoughts and irreverent expressions in the *Fables*, he says: "if the searchers find any in the cargo, let them be staved or forfeited, like counterbanded goods; at least let their authors be answerable for them, as being but imported merchandise, and not of my own manufacture." Comparing Chaucer with Boccaccio, he says: "our countryman carries weight, and yet wins the race at disadvantage." He accounts for the decay in Cowley's vogue by his fondness for conceits: "there was plenty enough, but the dishes were ill sorted; whole pyramids of sweetmeats for boys and women, but little solid meat for men." The genial humour which pervades his prefaces is seen in his excuse for continuing his translation of Ovid after finishing the twelfth book of the *Metamorphoses*: "here I ought in reason to have stopped; but the speeches of

Ajax and Ulysses lying next in my way, I could not balk them." He apologises for anticipating in the case of Boccaccio, by saying that he is of the temper of most kings, "who love to be in debt, are all for present money, no matter how they pay it afterwards." In the quaint spirit of Sir Thomas Browne he says: "Spenser more than once insinuates that the soul of Chaucer was transfused into his body; and that he was begotten by him two hundred years after his decease." The contemptuous disdain with which he dismisses Milbourne and Blackmore recalls the brilliant satire of *Absalom and Achitophel* and *The Medal*. Milbourne, who was in orders, had attacked Dryden for falling foul of the priesthood. "If I have," retorts Dryden, "I am only to ask pardon of good priests, and am afraid his part of the reparation will come to little." Milbourne had declared that he preferred Ogilby's translation of Virgil to Dryden's: "the world has made him the same compliment," is the answer, "for it is agreed on all hands that he writes even below Ogilby. That, you will say, is not easily to be done; but what cannot Milbourne bring about?" Even more cutting is his sarcasm on Blackmore's *Prince Arthur* and *King Arthur*—two ponderous heroic poems in ten and twelve books: "I will deal the more civilly with his two poems, because nothing ill is to be spoken of the dead; and therefore peace be to the *manes* of his Arthurs." His magnanimous spirit appears in the candour with which he acknowledges his former offences against good manners: "I am sensible, as I ought to be, of the scandal I have given by my loose writings; and make what reparation I am able by this public acknowledgment." In reply to Jeremy Collier, who had inveighed against Dryden, Congreve, and Vanbrugh

in his *Short View of the Immorality and Profaneness of the English Stage* (1698), Dryden frankly confesses that he was justly taxed, pleading guilty to all thoughts and expressions "which can be truly argued of obscenity, profaneness, or immorality," and retracting them. "If he be my enemy," he says, "let him triumph; if he be my friend, as I have given him no personal occasion to be otherwise, he will be glad of my repentance."

W. H. W.

27 July 1912.

PREFACE TO FABLES

'Tis with a Poet, as with a Man who designs to build, and is very exact, as he supposes, in casting up the Cost beforehand: But, generally speaking, he is mistaken in his Account, and reckons short of the Expence he first intended: He alters his Mind as the Work proceeds, and will have this or that Convenience more, of which he had not thought when he began. So has it hapned to me; I have built a House, where I intended but a Lodge: Yet with better Success than a certain Nobleman, who beginning with a Dog-kennil, never liv'd to finish the Palace he had contriv'd.

From translating the First of *Homer's Iliads*, (which I intended as an Essay to the whole Work) I proceed'd to the Translation of the Twelfth Book of *Ovid's Metamorphoses*, because it contains, among other Things, the Causes, the Beginning, and Ending, of the *Trojan War*: Here I ought in reason to have stopp'd; but the Speeches of *Ajax* and *Ulysses* lying next in my way, I could not balk 'em. When I had compass'd them, I was so taken with the former Part of the Fifteenth Book, (which is the Master-piece of the whole *Metamorphoses*) that I enjoyn'd my self the pleasing Task of rendring it into *English*. And now I found, by the Number of my Verses, that they began to swell into a little Volume; which gave me an Occasion of looking backward on some Beauties of my Author, in his former Books: There occur'd to me the Hunting of the Boar, *Cinyras* and *Myrrha*, the good-natur'd Story of *Baucis* and *Philemon*, with the rest,

which I hope I have translated closely enough, and given them the same Turn of Verse, which they had in the Original; and this, I may say without vanity, is not the Talent of every Poet: He who has arriv'd the nearest to it, is the Ingenious and Learned *Sandys*, the best Versifier of the former Age; if I may properly call it by that Name, which was the former Part of this concluding Century. For *Spencer* and *Fairfax* both flourish'd in the Reign of Queen *Elizabeth*: Great Masters in our Language; and who saw much farther into the Beauties of our Numbers, than those who immediately followed them. *Milton* was the Poetical Son of *Spencer*, and Mr. *Waller* of *Fairfax*; for we have our Lineal Descents and Clans, as well as other Families: *Spencer* more than once insinuates, that the Soul of *Chaucer* was transfus'd into his Body; and that he was begotten by him Two hundred years after his Decease. *Milton* has acknowledg'd to me, that *Spencer* was his Original; and many besides my self have heard our famous *Waller* own, that he deriv'd the Harmony of his Numbers from the *Godfrey of Bulloign*, which was turn'd into *English* by Mr. *Fairfax*. But to return: Having done with *Ovid* for this time, it came into my mind, that our old *English* Poet *Chaucer* in many Things resembled him, and that with no disadvantage on the Side of the Modern Author, as I shall endeavour to prove when I compare them: And as I am, and always have been studious to promote the Honour of my Native Country, so I soon resolv'd to put their Merits to the Trial, by turning some of the *Canterbury Tales* into our Language, as it is now refin'd: For by this Means both the Poets being set in the same Light, and dress'd in the same *English* Habit, Story to be compar'd with Story, a certain Judgment may be made betwixt them, by the Reader, without obtruding my Opinion on him: Or if I seem partial to my Country-man, and Predecessor in the Laurel, the Friends of Antiquity are not few: And besides many of the Learn'd, *Ovid* has almost all the *Beaux*, and the whole Fair Sex his declar'd

Patrons. Perhaps I have assum'd somewhat more to myself than they allow me; because I have adventur'd to sum up the Evidence: But the Readers are the Jury; and their Privilege remains entire to decide according to the Merits of the Cause: Or, if they please to bring it to another Hearing, before some other Court. In the mean time, to follow the Thrid of my Discourse, (as Thoughts, according to Mr. *Hobbs*, have always some Connexion) so from *Chaucer* I was led to think on *Boccace*, who was not only his Contemporary, but also pursu'd the same Studies; wrote Novels in Prose, and many Works in Verse; particularly is said to have invented the Octave Rhyme, or Stanza of Eight Lines, which ever since has been maintain'd by the Practice of all *Italian* Writers, who are, or at least assume the Title of *Heroick Poets*: He and *Chaucer*, among other Things, had this in common, that they refin'd their Mother-Tongues; but with this difference, that *Dante* had begun to file their Language, at least in Verse, before the time of *Boccace*, who likewise receiv'd no little Help from his Master *Petrarch*: But the Reformation of their Prose was wholly owing to *Boccace* himself; who is yet the Standard of Purity in the *Italian* Tongue; though many of his Phrases are become obsolete, as in process of Time it must needs happen. *Chaucer* (as you have formerly been told by our learn'd Mr. *Rhymer*) first adorn'd and amplified our barren Tongue from the *Provençall*, which was then the most polish'd of all the Modern Languages: But this Subject has been copiously treated by that great Critick, who deserves no little Commendation from us his Countrymen. For these Reasons of Time, and Resemblance of Genius, in *Chaucer* and *Boccace*, I resolv'd to join them in my present Work; to which I have added some Original Papers of my own; which whether they are equal or inferiour to my other Poems, an Author is the most improper Judge; and therefore I leave them wholly to the Mercy of the Reader: I will hope the best, that they will not be condemn'd; but if

they should, I have the Excuse of an old Gentleman, who mounting on Horseback before some Ladies, when I was present, got up somewhat heavily, but desir'd of the Fair Spectators, that they would count Fourscore and eight before they judg'd him. By the Mercy of God, I am already come within Twenty Years of his Number, a Cripple in my Limbs, but what Decays are in my Mind, the Reader must determine. I think my self as vigorous as ever in the Faculties of my Soul, excepting only my Memory, which is not impair'd to any great degree; and if I lose not more of it, I have no great reason to complain. What Judgment I had, increases rather than diminishes; and Thoughts, such as they are, come crowding in so fast upon me, that my only Difficulty is to chuse or to reject; to run them into Verse, or to give them the other Harmony of Prose, I have so long studied and practis'd both, that they are grown into a Habit, and become familiar to me. In short, though I may lawfully plead some part of the old Gentleman's Excuse; yet I will reserve it till I think I have greater need, and ask no Grains of Allowance for the Faults of this my present Work, but those which are given of course to Humane Frailty. I will not trouble my Reader with the shortness of Time in which I writ it; or the several Intervals of Sickness: They who think too well of their own Performances, are apt to boast in their Prefaces how little Time their Works have cost them; and what other Business of more importance interfer'd: But the Reader will be as apt to ask the Question, Why they allow'd not a longer Time to make their Works more perfect? and why they had so despicable an Opinion of their Judges, as to thrust their indigested Stuff upon them, as if they deserv'd no better?

With this Account of my present Undertaking, I conclude the first Part of this Discourse: In the second Part, as at a second Sitting, though I alter not the Draught, I must touch the same Features over again, and change the Dead-colouring of the Whole. In general I will only say, that I have written nothing

which savours of Immorality or Profaneness; at least, I am not conscious to my self of any such Intention. If there happen to be found an irreverent Expression, or a Thought too wanton, they are crept into my Verses through my Inadvertency: If the Searchers find any in the Cargo, let them be stav'd or forfeited, like Counterbanded Goods; at least, let their Authors be answerable for them, as being but imported Merchandise, and not of my own Manufacture. On the other Side, I have endeavour'd to chuse such Fables, both Ancient and Modern, as contain in each of them some instructive Moral, which I could prove by Induction, but the Way is tedious; and they leap foremost into sight, without the Reader's Trouble of looking after them. I wish I could affirm with a safe Conscience, that I had taken the same Care in all my former Writings; for it must be own'd, that supposing Verses are never so beautiful or pleasing, yet if they contain any thing which shocks Religion, or Good Manners, they are at best, what *Horace* says of good Numbers without good Sense, *Versus inopes rerum, nugæque canoræ*: Thus far, I hope, I am Right in Court, without renouncing to my other Right of Self-defence, where I have been wrongfully accus'd, and my Sense wire-drawn into Blasphemy or Bawdry, as it has often been by a Religious Lawyer, in a late Pleading against the Stage; in which he mixes Truth with Falshood, and has not forgotten the old Rule, of calumniating strongly, that something may remain.

I resume the Thrid of my Discourse with the first of my Translations, which was the First *Iliad* of *Homer*. If it shall please God to give me longer Life, and moderate Health, my Intentions are to translate the whole *Ilias*; provided still, that I meet with those Encouragements from the Publick, which may enable me to proceed in my Undertaking with some Chearfulness. And this I dare assure the World before-hand, that I have found by Trial, *Homer* a more pleasing Task than *Virgil*, (though I say not the Translation will be less laborious.) For the *Grecian* is more

according to my Genius, than the *Latin* Poet. In the Works of the two Authors we may read their Manners, and natural Inclinations, which are wholly different. *Virgil* was of a quiet, sedate Temper; *Homer* was violent, impetuous, and full of Fire. The chief Talent of *Virgil* was Propriety of Thoughts, and Ornament of Words: *Homer* was rapid in his Thoughts, and took all the Liberties both of Numbers, and of Expressions, which his Language, and the Age in which he liv'd allow'd him: *Homer's* Invention was more copious, *Virgil's* more confin'd: So that if *Homer* had not led the Way, it was not in *Virgil* to have begun Heroick Poetry: For, nothing can be more evident, than that the *Roman* Poem is but the Second Part of the *Ilias*; a Continuation of the same Story: And the Persons already form'd: The Manners of *Aeneas*, are those of *Hector* superadded to those which *Homer* gave him. The Adventures of *Ulysses* in the *Odysseis*, are imitated, in the first Six Books of *Virgil's Aeneis*: And though the Accidents are not the same, (which would have argu'd him of a servile, copying, and total Barrenness of Invention) yet the Seas were the same, in which both the *Heroes* wander'd; and *Dido* cannot be deny'd to be the Poetical Daughter of *Calypso*. The Six latter Books of *Virgil's* Poem, are the Four and twenty *Iliads* contracted: A Quarrel occasion'd by a Lady, a Single Combate, Battels fought, and a Town besieg'd. I say not this in derogation to *Virgil*, neither do I contradict any thing which I have formerly said in his just Praise: For his *Episodes* are almost wholly of his own Invention; and the Form which he has given to the Telling, makes the Tale his own, even though the Original Story had been the same. But this proves, however, that *Homer* taught *Virgil* to design: And if Invention be the first Vertue of an Epick Poet, then the *Latin* Poem can only be allow'd the second Place. Mr. *Hobbs*, in the Preface to his own bald Translation of the *Ilias*, (studying Poetry as he did Mathematicks, when it was too late) Mr. *Hobbs*, I say, begins the Praise of *Homer* where he should

have ended it. He tells us, that the first Beauty of an Epick Poem consists in Diction, that is, in the Choice of Words, and Harmony of Numbers: Now, the Words are the Colouring of the Work, which in the Order of Nature is last to be consider'd. The Design, the Disposition, the Manners, and the Thoughts, are all before it: Where any of those are wanting or imperfect, so much wants or is imperfect in the Imitation of Humane Life; which is in the very Definition of a Poem. Words indeed, like glaring Colours, are the first Beauties that arise, and strike the Sight; but if the Draught be false or lame, the Figures ill dispos'd, the Manners obscure or inconsistent, or the Thoughts unnatural, then the finest Colours are but Dawbing, and the Piece is a beautiful Monster at the best. Neither *Virgil* nor *Homer* were deficient in any of the former Beauties; but in this last, which is Expression, the *Roman* Poet is at least equal to the *Grecian*, as I have said elsewhere; supplying the Poverty of his Language, by his Musical Ear, and by his Diligence. But to return: Our two Great Poets, being so different in their Tempers, one Cholerick and Sanguin, the other Phlegmatick and Melancholick; that which makes them excel in their several Ways, is, that each of them has follow'd his own natural Inclination, as well in Forming the Design, as in the Execution of it. The very *Heroes* shew their Authors: *Achilles* is hot, impatient, revengeful, *Impiger, iracundus, inexorabilis, acer, &c.* *Æneās* patient, considerate, careful of his People, and merciful to his Enemies; ever submissive to the Will of Heaven, *quo fata trahunt retrahuntque, sequamur.* I could please my self with enlarging on this Subject, but am forc'd to defer it to a fitter Time. From all I have said, I will only draw this Inference, That the Action of *Homer* being more full of Vigour than that of *Virgil*, according to the Temper of the Writer, is of consequence more pleasing to the Reader. One warms you by Degrees; the other sets you on fire all at once, and never intermits his Heat. 'Tis the same Difference which

Longinus makes betwixt the Effects of Eloquence in *Demosthenes*, and *Tully*. One persuades; the other commands. You never cool while you read *Homer*, even not in the Second Book, (a graceful Flattery to his Countrymen;) but he hastens from the Ships, and concludes not that Book till he has made you an Amends by the violent playing of a new Machine. From thence he hurries on his Action with Variety of Events, and ends it in less Compass than Two Months. This Vehemence of his, I confess, is more suitable to my Temper: and therefore I have translated his First Book with greater Pleasure than any Part of *Virgil*: But it was not a Pleasure without Pains: The continual Agitations of the Spirits, must needs be a Weakning of any Constitution, especially in Age: and many Pauses are required for Refreshment betwixt the Heats; the *Iliad* of its self being a third part longer than all *Virgil's* Works together.

This is what I thought needful in this Place to say of *Homer*. I proceed to *Ovid*, and *Chaucer*; considering the former only in relation to the latter. With *Ovid* ended the Golden Age of the *Roman* Tongue: From *Chaucer* the Purity of the *English* Tongue began. The Manners of the Poets were not unlike: Both of them were well-bred, well-natur'd; amorous, and Libertine, at least in their Writings, it may be also in their Lives. Their Studies were the same, Philosophy, and Philology. Both of them were knowing in Astronomy, of which *Ovid's* Books of the *Roman* Feasts, and *Chaucer's* Treatise of the *Astrolabe*, are sufficient Witnesses. But *Chaucer* was likewise an Astrologer, as were *Virgil*, *Horace*, *Persius*, and *Manilius*. Both writ with wonderful Facility and Clearness; neither were great Inventors: For *Ovid* only copied the *Grecian* Fables; and most of *Chaucer's* Stories were taken from his *Italian* Contemporaries, or their Predecessors: *Boccace* his *Decameron* was first publish'd; and from thence our *Englishman* has borrow'd many of his *Canterbury* Tales: Yet that of *Palamon* and *Arcite* was written in all probability by

some *Italian* Wit, in a former Age; as I shall prove hereafter: The Tale of *Grizild* was the Invention of *Petrarch*; by him sent to *Boccace*; from whom it came to *Chaucer*: *Troilus* and *Cressida* was also written by a *Lombard* Author; but much amplified by our *English* Translatour, as well as beautified; the Genius of our Countrymen in general being rather to improve an Invention, than to invent themselves; as is evident not only in our Poetry, but in many of our Manufactures. I find I have anticipated already, and taken up from *Boccace* before I come to him: But there is so much less behind; and I am of the Temper of most Kings, *who love to be in Debt*, are all for present Money, no matter how they pay it afterwards: Besides, the Nature of a Preface is rambling; never wholly out of the Way, nor in it. This I have learn'd from the Practice of honest *Montaign*, and return at my pleasure to *Ovid* and *Chaucer*, of whom I have little more to say. Both of them built on the Inventions of other Men; yet since *Chaucer* had something of his own, as *The Wife of Baths Tale*, *The Cock and the Fox*, which I have translated, and some others, I may justly give our Countryman the Precedence in that Part; since I can remember nothing of *Ovid* which was wholly his. Both of them understood the Manners; under which Name I comprehend the Passions, and, in a larger Sense, the Descriptions of Persons, and their very Habits: For an Example, I see *Baucis* and *Philemon* as perfectly before me, as if some ancient Painter had drawn them; and all the Pilgrims in the *Canterbury Tales*, their Humours, their Features, and the very Dress, as distinctly as if I had supp'd with them at the *Tabard* in *Southwark*: Yet even there too the Figures of *Chaucer* are much more lively, and set in a better Light: Which though I have not time to prove; yet I appeal to the Reader, and am sure he will clear me from Partiality. The Thoughts and Words remain to be consider'd, in the Comparison of the two Poets; and I have sav'd myself one half of that Labour, by owning that *Ovid*

liv'd when the *Roman* Tongue was in its Meridian; *Chaucer*, in the Dawning of our Language? Therefore that Part of the Comparison stands not on an equal Foot, any more than the Diction of *Ennius* and *Ovid*; or of *Chaucer*, and our present *English*. The Words are given up as a Post not to be defended in our Poet, because he wanted the Modern Art of Fortifying. The Thoughts remain to be consider'd: And they are to be measur'd only by their Propriety; that is, as they flow more or less naturally from the Persons describ'd, on such and such Occasions. The Vulgar Judges, which are Nine Parts in Ten of all Nations, who call Conceits and Jingles Wit, who see *Ovid* full of them, and *Chaucer* altogether without them, will think me little less than mad, for preferring the *Englishman* to the *Roman*: Yet, with their leave, I must presume to say, that the Things they admire are only glittering Trifles, and so far from being Witty, that in a serious Poem they are nauseous, because they are unnatural. Wou'd any Man who is ready to die for Love, describe his Passion like *Narcissus*? Wou'd he think of *inopem me copia fecit*, and a Dozen more of such Expressions, pour'd on the Neck of one another, and signifying all the same Thing? If this were Wit, was this a Time to be witty, when the poor Wretch was in the Agony of Death? This is just *John Littlewit* in *Bartholomew Fair*, who had a Conceit (as he tells you) left him in his Misery; a miserable Conceit. On these Occasions the Poet shou'd endeavour to raise Pity: But instead of this, *Ovid* is tickling you to laugh. *Virgil* never made use of such Machines, when he was moving you to commiserate the Death of *Dido*: He would not destroy what he was building. *Chaucer* makes *Arcite* violent in his Love, and unjust in the Pursuit of it: Yet when he came to die, he made him think more reasonably: He repents not of his Love, for that had alter'd his Character; but acknowledges the Injustice of his Proceedings, and resigns *Emilia* to *Palamon*. What would *Ovid* have done on this Occasion? He would certainly have made

Arcite witty on his Death-bed. He had complain'd he was farther off from Possession, by being so near, and a thousand such Boyisms, which *Chaucer* rejected as below the Dignity of the Subject. They who think otherwise, would by the same Reason prefer *Lucan* and *Ovid* to *Homer* and *Virgil*, and *Martial* to all Four of them. As for the Turn of Words, in which *Ovid* particularly excels all Poets; they are sometimes a Fault, and sometimes a Beauty, as they are us'd properly or improperly; but in strong Passions always to be shunn'd, because Passions are serious, and will admit no Playing. The *French* have a high Value for them; and I confess, they are often what they call Delicate, when they are introduc'd with Judgment; but *Chaucer* writ with more Simplicity, and follow'd Nature more closely, than to use them. I have thus far, to the best of my Knowledge, been an upright Judge betwixt the Parties in Competition, not meddling with the Design nor the Disposition of it; because the Design was not their own; and in the disposing of it they were equal. It remains that I say somewhat of *Chaucer* in particular.

In the first place, As he is the Father of *English* Poetry, so I hold him in the same Degree of Veneration as the *Grecians* held *Homer*, or the *Romans* *Virgil*: He is a perpetual Fountain of good Sense; learn'd in all Sciences; and therefore speaks properly on all Subjects: As he knew what to say, so he knows also when to leave off; a Continencc which is practis'd by few Writers, and scarcely by any of the Ancients, excepting *Virgil* and *Horace*. One of our late great Poets is sunk in his Reputation, because he cou'd never forgive any Conceit which came in his way; but swept like a Drag-net, great and small. There was plenty enough, but the Dishes were ill sorted; whole Pyramids of Sweet-meats, for Boys and Women; but little of solid Meat, for Men: All this proceeded not from any want of Knowledge, but of Judgment; neither did he want that in discerning the Beauties and Faults of other Poets; but only indulg'd himself in the Luxury

of Writing; and perhaps knew it was a Fault, but hop'd the Reader would not find it. For this Reason, though he must always be thought a great Poet, he is no longer esteem'd a good Writer: And for Ten Impressions, which his Works have had in so many successive Years, yet at present a hundred Books are scarcely purchas'd once a Twelvemonth: For, as my last Lord *Rochester* said, though somewhat profanely, *Not being of God, he could not stand.*

Chaucer follow'd Nature every where; but was never so bold to go beyond her: And there is a great Difference of being *Poeta* and *nimis Poeta*, if we may believe *Catullus*, as much as betwixt a modest Behaviour and Affectation. The Verse of *Chaucer*, I confess, is not Harmonious to us; but 'tis like the Eloquence of one whom *Tacitus* commends, it was *auribus istius temporis accommodata*: They who liv'd with him, and some time after him, thought it Musical; and it continues so even in our Judgment, if compar'd with the Numbers of *Lidgate* and *Gower* his Contemporaries: There is the rude Sweetness of a *Scotch* Tune in it, which is natural and pleasing; though not perfect. 'Tis true, I cannot go so far as he who publish'd the last Edition of him; for he would make us believe the Fault is in our Ears, and that there were really Ten Syllables in a Verse where we find but Nine: But this Opinion is not worth confuting; 'tis so gross and obvious an Errour, that common Sense (which is a Rule in every thing but Matters of Faith and Revelation) must convince the Reader, that Equality of Numbers in every Verse which we call *Heroick*, was either not known, or not always practis'd in *Chaucer's* Age. It were an easie Matter to produce some thousands of his Verses, which are lame for want of half a Foot, and sometimes a whole one, and which no Pronunciation can make otherwise. We can only say, that he liv'd in the Infancy of our Poetry, and that nothing is brought to Perfection at the first. We must be Children before we grow Men. There was an *Ennius*, and in

process of Time a *Lucilius*, and a *Lucretius*, before *Virgil* and *Horace*; even after *Chaucer* there was a *Spencer*, a *Harrington*, a *Fairfax*, before *Waller* and *Denham* were in being: And our Numbers were in their Nonage till these last appear'd. I need say little of his Parentage, Life, and Fortunes: They are to be found at large in all the Editions of his Works. He was employ'd abroad, and favour'd by *Edward* the Third, *Richard* the Second, and *Henry* the Fourth, and was Poet, as I suppose, to all Three of them. In *Richard's* Time, I doubt, he was a little dipt in the Rebellion of the Commons; and being Brother-in-Law to *John of Ghant*, it was no wonder if he follow'd the Fortunes of that Family; and was well with *Henry* the Fourth when he had depos'd his Predecessor. Neither is it to be admir'd, that *Henry*, who was a wise as well as a valiant Prince, who claim'd by Succession, and was sensible that his Title was not sound, but was rightfully in *Mortimer*, who had married the Heir of *York*; it was not to be admir'd, I say, if that great Politician should be pleas'd to have the greatest Wit of those Times in his Interests, and to be the Trumpet of his Praises. *Augustus* had given him the Example, by the Advice of *Mecænas*, who recommended *Virgil* and *Horace* to him; whose Praises help'd to make him Popular while he was alive, and after his Death have made him Precious to Posterity. As for the Religion of our Poet, he seems to have some little Byas towards the Opinions of *Wickliff*, after *John of Ghant* his Patron; somewhat of which appears in the Tale of *Piers Plowman*: Yet I cannot blame him for inveighing so sharply against the Vices of the Clergy in his Age: Their Pride, their Ambition, their Pomp, their Avarice, their Worldly Interest, deserv'd the Lashes which he gave them, both in that, and in most of his *Canterbury Tales*: Neither has his Contemporary *Boccace*, spar'd them. Yet both those Poets liv'd in much esteem, with good and holy Men in Orders: For the Scandal which is given by particular Priests, reflects not on the Sacred Function.

Chaucer's Monk, his *Chanon*, and his *Fryar*, took not from the Character of his *Good Parson*. "A Satyrical Poet is the Check of the Laymen, on bad Priests. We are only to take care, that we involve not the Innocent with the Guilty in the same Condemnation. The Good cannot be too much honour'd, nor the Bad too coarsely us'd: For the Corruption of the Best, becomes the Worst. When a Clergy-man is whipp'd, his Gown is first taken off, by which the Dignity of his Order is secur'd: If he be wrongfully accus'd, he has his Action of Slander; and 'tis at the Poet's Peril, if he transgress the Law. But they will tell us, that all kind of Satire, though never so well deserv'd by particular Priests, yet brings the whole Order into Contempt. Is then the Peerage of *England* any thing dishonour'd, when a Peer suffers for his Treason? If he be libell'd, or any way defam'd, he has his *Scandalum Magnatum* to punish the Offendor. They who use this kind of Argument, seem to be conscious to themselves of somewhat which has deserv'd the Poet's Lash; and are less concern'd for their Publick Capacity, than for their Private: At least, there is Pride at the bottom of their Reasoning. If the Faults of Men in Orders are only to be judg'd among themselves, they are all in some sort Parties: For, since they say the Honour of their Order is concern'd in every Member of it, how can we be sure, that they will be impartial Judges? How far I may be allow'd to speak my Opinion in this Case, I know not: But I am sure a Dispute of this Nature caus'd Mischief in abundance betwixt a King of *England* and an Archbishop of *Canterbury*; one standing up for the Laws of his Land, and the other for the Honour (as he call'd it) of God's Church; which ended in the Murther of the Prelate, and in the whipping of his Majesty from Post to Pillar for his Penance. The Learn'd and Ingenious Dr. *Drake* has sav'd me the Labour of inquiring into the Esteem and Reverence which the Priests have had of old; and I would rather extend than diminish any part of it: Yet I must needs say, that when a Priest provokes me

without any Occasion given him, I have no Reason, unless it be the Charity of a *Christian*, to forgive him: *Prior læsit* is Justification sufficient in the Civil Law. If I answer him in his own Language, Self-defence, I am sure, must be allow'd me; and if I carry it farther, even to a sharp Recrimination, somewhat may be indulg'd to Humane Frailty. Yet my Resentment has not wrought so far, but that I have follow'd *Chaucer* in his Character of a Holy Man, and have enlarg'd on that Subject with some Pleasure, reserving to my self the Right, if I shall think fit hereafter, to describe another sort of Priests, such as are more easily to be found than the Good Parson; such as have given the last Blow to Christianity in this Age, by a Practice so contrary to their Doctrine. But this will keep cold till another time. In the mean while, I take up *Chaucer* where I left him. He must have been a Man of a most wonderful comprehensive Nature, because, as it has been truly observ'd of him, he has taken into the Compass of his *Canterbury Tales* the various Manners and Humours (as we now call them) of the whole *English* Nation, in his Age. Not a single Character has escap'd him. All his Pilgrims are severally distinguish'd from each other: and not only in their Inclinations, but in their very Physiognomies and Persons. *Baptista Porta* could not have describ'd their Natures better, than by the Marks which the Poet gives them. The Matter and Manner of their Tales, and of their Telling, are so suited to their different Educations, Humours, and Callings, that each of them would be improper in any other Mouth. Even the grave and serious Characters are distinguish'd by their several sorts of Gravity: Their Discourses are such as belong to their Age, their Calling, and their Breeding; such as are becoming of them, and of them only. Some of his Persons are Vicious, and some Vertuous; some are unlearn'd, or (as *Chaucer* calls them) Lewd, and some are Learn'd. Even the Ribaldry of the Low Characters is different: The *Reeve*, the *Miller*, and the *Cook*,

are several Men, and distinguish'd from each other, as much as the mincing Lady Prioress, and the broad-speaking gap-tooth'd Wife of *Bathe*. But enough of this: There is such a Variety of Game springing up before me, that I am distracted in my Choice, and know not which to follow. 'Tis sufficient to say according to the Proverb, that here is God's Plenty. We have our Fore-fathers and Great Grand-dames all before us, as they were in *Chaucer's* Days; their general Characters are still remaining in Mankind, and even in *England*, though they are call'd by other Names than those of *Moncks*, and *Fryars*, and *Chanons*, and *Lady Abbesses*, and *Nuns*: For Mankind is ever the same, and nothing lost out of Nature, though every thing is alter'd. May I have leave to do my self the Justice, (since my Enemies will do me none, and are so far from granting me to be a good Poet, that they will not allow me so much as to be a Christian, or a Moral Man) may I have leave, I say, to inform my Reader, that I have confin'd my Choice to such Tales of *Chaucer*, as savour nothing of Immodesty. If I had desir'd more to please than to instruct, the *Reve*, the *Miller*, the *Shipman*, the *Merchant*, the *Sumner*, and above all, the *Wife of Bathe*, in the Prologue to her Tale, would have procur'd me as many Friends and Readers, as there are *Beaux* and Ladies of Pleasure in the Town. But I will no more offend against Good Manners: I am sensible as I ought to be of the Scandal I have given by my loose Writings; and make what Reparation I am able, by this Publick Acknowledgment. If any thing of this Nature, or of Profaneness, be crept into these Poems, I am so far from defending it, that I disown it. *Totum hoc indictum volo.* *Chaucer* makes another manner of Apologie for his broad-speaking, and *Boccace* makes the like; but I will follow neither of them. Our Country-man, in the end of his Characters, before the *Canterbury Tales*, thus excuses the Ribaldry, which is very gross, in many of his Novels.

*But first, I pray you, of your courtesy,
That ye ne arrete it nought my villany,
Though that I plainly speak in this mattere
To tellen you her words, and eke her chere :
Ne though I speak her words properly,
For this ye knowen as well as I,
Who shall tellen a tale after a man
He mote rehearse as nye, as ever He can :
Everich word of it been in his charge,
All speke he, never so rudely, ne large.
Or else he mote tellen his tale untrue,
Or feine things, or find words new :
He may not spare, altho he were his brother,
He mote as well say o word as another.
Christ spake himself full broad in holy Writ,
And well I wote no Villany is it.
Eke Plato saith, who so can him rede,
The words mote been Cousin to the dede.*

Yet if a Man should have enquir'd of *Boccace* or of *Chaucer*, what need they had of introducing such Characters, where obscene Words were proper in their Mouths, but very undecent to be heard; I know not what Answer they could have made: For that Reason, such Tales shall be left untold by me. You have here a *Specimen* of *Chaucer's* Language, which is so obsolete, that his Sense is scarce to be understood; and you have likewise more than one Example of his unequal Numbers, which were mention'd before. Yet many of his Verses consist of Ten Syllables, and the Words not much behind our present *English*: As for Example, these two Lines, in the Description of the Carpenter's Young Wife:

*Wincing she was, as is a jolly Colt,
Long as a Mast, and upright as a Bolt.*

I have almost done with *Chaucer*, when I have answer'd some Objections relating to my present Work. I find some People are offended that I have turn'd these Tales into modern *English*; because they think them unworthy of my Pains, and look on

Chaucer as a dry, old-fashion'd Wit, not worth receiving. I have often heard the late Earl of *Leicester* say, that Mr *Cowley* himself was of that opinion; who having read him over at my Lord's Request, declar'd he had no Taste of him. I dare not advance my Opinion against the Judgment of so great an Author: But I think it fair, however, to leave the Decision to the Publick: Mr *Cowley* was too modest to set up for a Dictatour; and being shock'd perhaps with his old Style, never examin'd into the depth of his good Sense. *Chaucer*, I confess, is a rough Diamond, and must first be polish'd e'er he shines. I deny not likewise, that living in our early Days of Poetry, he writes not always of a piece; but sometimes mingles trivial Things, with those of greater Moment. Sometimes also, though not often, he runs riot, like *Ovid*, and knows not when he has said enough. But there are more great Wits, beside *Chaucer*, whose Fault is their Excess of Conceits, and those ill sorted. An Author is not to write all he can, but only all he ought. Having observ'd this Redundancy in *Chaucer*, (as it is an easie Matter for a Man of ordinary Parts to find a Fault in one of greater), I have not ty'd my self to a Literal Translation; but have often omitted what I judg'd unnecessary, or not of Dignity enough to appear in the Company of better Thoughts. I have presum'd farther in some Places, and added somewhat of my own where I thought my Author was deficient, and had not given his Thoughts their true Lustre, for want of Words in the Beginning of our Language. And to this I was the more embolden'd, because (if I may be permitted to say it of my self) I found I had a Soul congenial to his, and that I had been conversant in the same Studies. Another Poet, in another Age, may take the same Liberty with my Writings; if at least they live long enough to deserve Correction. It was also necessary sometimes to restore the Sense of *Chaucer*, which was lost or mangled in the Errors of the Press: Let this Example suffice at present in the Story of *Palamon* and *Arcite*, where the Temple of *Diana* is de-

scrib'd, you find these Verses, in all the Editions of our Author;

*There saw I Danè turned unto a Tree,
I mean not the Goddess Diane,
But Venus Daughter, which that hight Danè.*

Which after a little Consideration I knew was to be reform'd into this Sense, that *Daphne* the Daughter of *Peneus* was turn'd into a Tree. I durst not make thus bold with *Ovid*, lest some future *Milbourn* should arise, and say, I varied from my Author, because I understood him not.

But there are other Judges who think I ought not to have translated *Chaucer* into *English*, out of a quite contrary Notion: They suppose there is a certain Veneration due to his old Language; and that it is little less than Profanation and Sacrilege to alter it. They are farther of opinion, that somewhat of his good Sense will suffer in this Transfusion, and much of the Beauty of his Thoughts will infallibly be lost, which appear with more Grace in their old Habit. Of this Opinion was that excellent Person, whom I mention'd, the late Earl of *Leicester*, who valu'd *Chaucer* as much as Mr *Cowley* despis'd him. My Lord dissuaded me from this Attempt, (for I was thinking of it some Years before his Death) and his Authority prevail'd so far with me, as to defer my Undertaking while he liv'd, in deference to him: Yet my Reason was not convinc'd with what he urg'd against it. If the first End of a Writer be to be understood, then as his Language grows obsolete, his Thoughts must grow obscure, *multa renascuntur quæ nunc cecidere; cadentque quæ nunc sunt in honore vocabula, si volet usus, quem penes arbitrium est & jus & norma loquendi.* When an ancient Word for its Sound and Significancy deserves to be reviv'd, I have that reasonable Veneration for Antiquity, to restore it. All beyond this is Superstition. Words are not like Land-marks, so sacred as never to be remov'd: Customs are chang'd, and even Statutes are silently repeal'd, when the

Reason ceases for which they were enacted.* As for the other Part of the Argument, that his Thoughts will lose of their original Beauty, by the innovation of Words; in the first place, not only their Beauty, but their Being is lost, where they are no longer understood, which is the present Case. I grant, that something must be lost in all Transfusion, that is, in all Translations; but the Sense will remain, which would otherwise be lost, or at least be maim'd, when it is scarce intelligible; and that but to a few. How few are there who can read *Chaucer*, so as to understand him perfectly? And if imperfectly, then with less Profit, and no Pleasure. 'Tis not for the Use of some old *Saxon* Friends, that I have taken these Pains with him: Let them neglect my Version, because they have no need of it. I made it for their sakes who understand Sense and Poetry, as well as they; when that Poetry and Sense is put into Words which they understand. I will go farther, and dare to add, that what Beauties I lose in some Places, I give to others which had them not originally: But in this I may be partial to my self; let the Reader judge, and I submit to his Decision. Yet I think I have just Occasion to complain of them, who because they understand *Chaucer*, would deprive the greater part of their Countrymen of the same Advantage, and hoord him up, as Misers do their Grandam Gold, only to look on it themselves, and hinder others from making use of it. In sum, I seriously protest, that no Man ever had, or can have, a greater Veneration for *Chaucer*, than my self. I have translated some part of his Works, only that I might perpetuate his Memory, or at least refresh it, amongst my Countrymen. If I have alter'd him any where for the better, I must at the same time acknowledge, that I could have done nothing without him: *Facile est inventis addere*, is no great Commendation; and I am not so vain to think I have deserv'd a greater. I will conclude what I have to say of him singly, with this one Remark: A Lady of my Acquaintance, who keeps a kind of Correspondence with some Authors of the

Fair Sex in *France*, has been inform'd by them, that *Mademoiselle de Scudery*, who is as old as *Sibyl*, and inspir'd like her by the same God of Poetry, is at this time translating *Chaucer* into modern *French*. From which I gather, that he has been formerly translated into the old *Provençall*, (for, how she should come to understand Old *English*, I know not.) But the Matter of Fact being true, it makes me think, that there is something in it like Fatality; that after certain Periods of Time, the Fame and Memory of Great Wits should be renew'd, as *Chaucer* is both in *France* and *England*. If this be wholly Chance, 'tis extraordinary; and I dare not call it more, for fear of being tax'd with Superstition.

Boccace comes last to be consider'd, who living in the same Age with *Chaucer*, had the same Genius, and follow'd the same Studies: Both writ Novels, and each of them cultivated his Mother-Tongue: But the greatest Resemblance of our two Modern Authors being in their familiar Style, and pleasing way of relating Comical Adventures, I may pass it over, because I have translated nothing from *Boccace* of that Nature. In the serious Part of Poetry, the Advantage is wholly on *Chaucer's* Side; for though the *Englishman* has borrow'd many Tales from the *Italian*, yet it appears, that those of *Boccace* were not generally of his own making, but taken from Authors of former Ages, and by him only modell'd: So that what there was of Invention in either of them, may be judg'd equal. But *Chaucer* has refin'd on *Boccace*, and has mended the Stories which he has borrow'd, in his way of telling; though Prose allows more Liberty of Thought, and the Expression is more easie, when unconfin'd by Numbers. Our Countryman carries Weight, and yet wins the Race at disadvantage. I desire not the Reader should take my Word; and therefore I will set two of their Discourses on the same Subject, in the same Light, for every Man to judge betwixt them. I translated *Chaucer* first, and amongst the rest, pitch'd on the Wife of *Bath's* Tale; not daring, as I have said, to

adventure on her Prologue; because 'tis too licentious: There *Chaucer* introduces an old Woman of mean Parentage, whom a youthful Knight of Noble Blood was forc'd to marry, and consequently loath'd her: The Crone being in bed with him on the wedding Night, and finding his Aversion, endeavours to win his Affection by Reason, and speaks a good Word for her self, (as who could blame her?) in hope to mollifie the sullen Bridegroom. She takes her Topiques from the Benefits of Poverty, the Advantages of old Age and Ugliness, the Vanity of Youth, and the silly Pride of Ancestry and Titles without inherent Vertue, which is the true Nobility. When I had clos'd *Chaucer*, I return'd to *Ovid*, and translated some more of his Fables; and by this time had so far forgotten the Wife of *Bath's* Tale, that when I took up *Boccace*, unawares I fell on the same Argument of preferring Virtue to Nobility of Blood, and Titles, in the Story of *Sigismonda*; which I had certainly avoided for the Resemblance of the two Discourses, if my Memory had not fail'd me. Let the Reader weigh them both; and if he thinks me partial to *Chaucer*, 'tis in him to right *Boccace*.

I prefer in our Countryman, far above all his other Stories, the Noble Poem of *Palamon* and *Arcite*, which is of the *Epique* kind, and perhaps not much inferiour to the *Ilias* or the *Æneis*: the Story is more pleasing than either of them, the Manners as perfect, the Diction as poetical, the Learning as deep and various; and the Disposition full as artful: only it includes a greater length of time; as taking up seven years at least; but *Aristotle* has left undecided the Duration of the Action; which yet is easily reduc'd into the Compass of a year, by a Narration of what preceded the Return of *Palamon* to *Athens*. I had thought for the Honour of our Nation, and more particularly for his, whose Laurel, tho' unworthy, I have worn after him, that this Story was of *English* Growth, and *Chaucer's* own: But I was undeceiv'd by *Boccace*; for casually looking on the End of his seventh *Giornata*, I found *Dioneo* (under which name he shadows himself) and *Fiametta* (who repre-

sents his Mistress, the natural Daughter of *Robert King of Naples*) of whom these Words are spoken. *Dioneo e Fiametta gran pezza e antarono insieme d'Arcita, e di Palamone*: by which it appears that this Story was written before the time of *Boccace*; but the Name of its Author being wholly lost, *Chaucer* is now become an Original; and I question not but the Poem has receiv'd many Beauties by passing through his Noble Hands. Besides this Tale, there is another of his own Invention, after the manner of the *Provençalls*, call'd *The Flower and the Leaf*; with which I was so particularly pleas'd, both for the Invention and the Moral; that I cannot hinder myself from recommending it to the Reader.

As a Corollary to this Preface, in which I have done Justice to others, I owe somewhat to myself: not that I think it worth my time to enter the Lists with one *M*—, or one *B*—, but barely to take notice, that such Men there are who have written scurrilously against me without any Provocation. *M*—, who is in Orders, pretends amongst the rest this Quarrel to me, that I have fallen foul on Priesthood: If I have, I am only to ask Pardon of good Priests, and am afraid his part of the Reparation will come to little. Let him be satisfied that he shall not be able to force himself upon me for an Adversary. I condemn him too much to enter into Competition with him. His own Translations of *Virgil* have answer'd his Criticisms on mine. If (as they say, he has declar'd in Print) he prefers the Version of *Ogilby* to mine, the World has made him the same Compliment: For 'tis agreed on all hands, that he writes even below *Ogilby*: That, you will say, is not easily to be done; but what cannot *M*— bring about? I am satisfy'd however, that while he and I live together, I shall not be thought the worst Poet of the Age. It looks as if I had desir'd him underhand to write so ill against me: But upon my honest Word I have not brib'd him to do me this Service, and am wholly guiltless of his Pamphlet. 'Tis true I should be glad, if I could persuade him to

continue his good Offices, and write such another Critique on any thing of mine: For I find by Experience he has a great Stroke with the Reader, when he condemns any of my Poems to make the World have a better Opinion of them. He has taken some Pains with my Poetry; but no body will be persuaded to take the same with his. If I had taken to the Church (as he affirms, but which was never in my Thoughts) I should have had more Sense, if not more Grace, than to have turn'd my self out of my Benefice by writing Libels on my Parishioners. But his Account of my Manners and my Principles, are of a Piece with his Cavils and his Poetry: And so I have done with him for ever.

As for the City Bard, or Knight Physician, I hear his Quarrel to me is, that I was the Author of *Absalom* and *Architophel*, which he thinks is a little hard on his Fanatique Patrons in *London*.

But I will deal the more civilly with his two Poems, because nothing ill is to be spoken of the Dead: And therefore Peace be to the *Manes* of his *Arthurs*. I will only say that it was not for this Noble Knight, that I drew the Plan of an Epick Poem on King *Arthur* in my Preface to the Translation of *Juvenal*. The Guardian Angels of Kingdoms were Machines too ponderous for him to manage; and therefore he rejected them as *Dares* did the Whirl-bats of *Eryx* when they were thrown before him by *Entellus*: Yet from that Preface he plainly took his Hint: For he began immediately upon the Story; though he had the Baseness not to acknowledge his Benefactor; but in stead of it, to traduce me in a Libel.

I shall say the less of Mr *Collier*, because in many Things he has tax'd me justly; and I have pleaded Guilty to all Thoughts and Expressions of mine, which can be truly argu'd of Obscenity, Profaneness, or Immorality; and retract them. If he be my Enemy, let him triumph; if he be my Friend, as I have given him no Personal Occasion to be otherwise, he will be glad of my Repentance. It becomes me not to draw my

Pen in the Defence of a bad Cause, when I have so often drawn it for a good one. Yet it were not difficult to prove, that in many Places he has perverted my Meaning by his Glosses; and interpreted my Words into Blasphemy and Baudry, of which they were not guilty. Besides that, he is too much given to Horse-play in his Raillery; and comes to Battel, like a Dictatour from the Plough. I will not say, *The Zeal of God's House has eaten him up*; but I am sure it has devour'd some Part of his Good Manners and Civility. It might also be doubted, whether it were altogether Zeal, which prompted him to this rough manner of Proceeding; perhaps it became not one of his Function to rake into the Rubbish of Ancient and Modern Plays; a Divine might have employ'd his Pains to better purpose, than in the Nastiness of *Plautus* and *Aristophanes*; whose Examples, as they excuse not me, so it might be possibly suppos'd, that he read them not without some Pleasure. They who have written Commentaries on those Poets, or on *Horace*, *Juvenal*, and *Martial*, have explain'd some Vices, which without their Interpretation had been unknown to Modern Times. Neither has he judg'd impartially betwixt the former Age and us.

There's more Baudry in one Play of *Fletcher's*, call'd *The Custom of the Country*, than in all ours together. Yet this has been often acted on the Stage in my remembrance. Are the Times so much more reform'd now, than they were Five and twenty Years ago? If they are, I congratulate the Amendment of our Morals. But I am not to prejudice the Cause of my Fellow-Poets, though I abandon my own Defence: They have some of them answer'd for themselves, and neither they nor I can think Mr *Collier* so formidable an Enemy, that we should shun him. He has lost Ground at the latter end of the Day, by pursuing his Point too far, like the Prince of *Condé* at the Battel of *Senneph*: From Immoral Plays, to No Plays; *ab abusu ad usum, non valet consequentia*. But being a Party, I am not to erect my self into a Judge.

As for the rest of those who have written against me, they are such Scoundrels, that they deserve not the least Notice to be taken of them. *B——* and *M——* are only distinguish'd from the Crowd, by being 'remember'd to their Infamy.

——*Demetri, Teque Tigelli*
Discipularum inter jubeo plorare cathedras.

NOTES

p. 1. Homer's Iliads. This, and the other translations mentioned, are contained in the folio edition of the *Fables*.

balk, "to frustrate, disappoint, discourage, neglect" (Bailey).

Hunting of the Boar, *i.e.* the episode of Meleager and Atalanta, translated from Ovid, *Metamorphoses*, VIII. 269-545.

Cinyras and Myrrha, from Ovid, *Metamorphoses*, X. 298-524.

Baucis and Philemon, from Ovid, *Metamorphoses*, VIII. 611-724. The story was also translated by Swift (1706).

p. 2. Sandys. George Sandys (1578-1644) published a translation of Ovid's *Metamorphoses* (1621-6). In the dedication of *Examen Poeticum* (1693) Dryden, speaking of a literal translator of a poet, says 'He leaves him obscure; he leaves him prose, where he found him verse: and no better than thus has Ovid been served by the so much admired Sandys. This is at least the idea which I have remaining of his translation; for I never read him since I was a boy.'

Fairfax. Edward Fairfax translated Tasso's *Gerusalemme Liberata* in 1600 under the title of *Godfrey of Bulloigne*. It was reprinted under the editorship of Dr Henry Morley in the 'Carisbrooke Library' (Routledge).

Waller, according to his own statement, was incited to strive after perfection of form by admiration of the last couplet in the *ottava rima* of Fairfax's Tasso.

we, *i.e.* poets.

Lineal Descents. Pope appears to have been fond of this notion. He observed to Spence, (as the latter informs us in his *Anecdotes*), that 'Michael Drayton was one of the imitators of Spenser, and Fairfax another. Milton, in his first pieces, is an evident follower of Spenser too; in his famous *Allegro* and *Penseroso*, and some others.' (*Malone*.)

Spencer...Chaucer. Cf. *The Shepheards Calender*, vi. 81, 'The God of shepheards, Tityrus, is dead, Who taught me homely, as I can, to make'; *ib.* xii. 3, 'That Colin hight, which wel could pype and singe, For he of Tityrus his songs did lere.' E. K.'s note is:— 'That by Tityrus is meant Chaucer, hath bene already sufficiently sayde.'

Beaux. 'BEAU, a Fop, a Spark, a spruce Gentleman.' (*Bailey*.)

p. 3. Hobbs. 'When a man thinketh on anything whatsoever, his next thought after is not altogether so casual as it seems to be. Not every thought to every thought succeeds indifferently.' (*Leviathan*, Ch. III.)

Octave Rhyme. 'There is some reason to suppose that he [Boccaccio] was really the inventor of that *ottava rima* which was to become, as it were, specialised as the metre of Italian epic.' (F. J. Snell, *The Fourteenth Century*, p. 266.) The rhyme-scheme is *a b a b a b c c*.

Rhymer. Thomas Rymer (1641–1713), appointed Historiographer to William III in 1692 in succession to Thomas Shadwell, ('for Tom the second reigns like Tom the first'), who supplanted Dryden in the office of Poet Laureate and Royal Historiographer at the Revolution. He edited a collection of public conventions of Great Britain with other powers under the title of *Foedera* in 20 volumes. Dryden had attacked him in the dedication to the *Translations from Ovid's Metamorphoses* as the author of *A Short View of Tragedy*, in which he had disparaged modern in comparison with ancient drama. From the epithets 'learn'd' and 'that great Critick' it would appear that the quarrel was now settled.

Provençal. Middle English was influenced not by Provençal, *i.e.* the Romance dialects formerly spoken and written in the south of France, but by old French. See Lounsbury, *Studies in Chaucer*, II. 446–9.

p. 4. Dead-colouring, 'is the first or preparatory painting: it is so called because the colours are laid on in a dead or cold manner—to form as it were the ground for the subsequent processes.' Field, *Grammar of Colouring* (ed. Davidson), p. 170. (Quoted by the *Century Dictionary*.)

p. 5. Versus, &c., Horace, *Ars Poetica*, 322.

renouncing to, a Gallicism. Cf. *The Hind and the Panther*, III. 143, 'By one rebellious act renounces to my blood.'

Religious Lawyer, *i.e.* Jeremy Collier, who, in 1698, had published *A Short View of the Immorality and Profaneness of the English Stage*. See Johnson, *Lives of the Poets* (ed. Napier), II. 211–3, 'Congreve.'

Homer...Virgil. So in the letter to Montague, October, 1699 (Malone, Vol. I. Pt. 2, pp. 91-2), Dryden says, 'My thoughts at present are fix'd on Homer: and by my translation of the first *Iliad*, I find him a poet more according to my genius than Virgil, and consequently I hope I may do him more justice, in his fiery way of writing; which, as it is liable to more faults, so it is capable of more beauties than the exactness and sobriety of Virgil.'

p. 6. Calypso. Odysseus in his wanderings was wrecked on the island of the goddess Calypso, who kept him there eight years, but at last by command of Zeus suffered him to depart. Homer, *Odyssey*, v. 28-281.

a Lady, i.e. Helen in the *Iliad*, Lavinia in the *Aeneid*.

a Single Combate, i.e. between Achilles and Hector in the *Iliad*, and between Aeneas and Turnus in the *Aeneid*.

Hobbs. Thomas Hobbes (1588-1679), the author of *Leviathan*, finished his translation of Homer at the age of 86.

p. 7. Impiger, &c., Horace's description of Achilles, *Ars Poetica*, 121.

quo fata, &c., the advice of Nautes to Aeneas, *Aeneid*, v. 709.

p. 8. Longinus. Dionysius Longinus *περὶ ὕψους*, XII. 'καὶρὸς δὲ τοῦ Δημοσθενικοῦ μὲν ὕψους...ἐνθα δὲ τὸν ἀκροατὴν τὸ σύνολον ἐκπλήξαι, τῆς δὲ χύσεως ὅπου χρὴ καταπλήξαι.' 'The time for the sublimity of Demosthenes is when there is need altogether to frighten the hearer, but for the fluency [of Cicero] when he must be overwhelmed with a flood of words.' For ἐκπλήξαι cf. Milton, *Paradise Regained*, IV. 267:—

Thence to the famous Orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democracy,
Shook the Arsenal, and fulmined over Greece
To Macedon and Artaxerxes' throne.

Second Book. In the second book of the *Iliad*, vv. 494-759, Homer 'tells the captains of the ships and all the ships' of the Greeks; and, from v. 816 to the end, the peoples and chieftains of the Trojans.

Machine. 'DRAMATICK MACHINES are those where the poet brings some deity or supernatural being upon the stage, either to solve some difficulty, or perform some exploit beyond the reach of human power.' (*Bailey*.)

The 'new machine' is Iris, who was sent by Zeus to the Trojans in the guise of Polites to urge Hector to make the chiefs lead out their troops. (*Iliad*, II. 786-806.)

Roman Feasts, i.e. Ovid's *Fasti*, six books in the elegiac metre, which 'explain and interpret the calendar (astronomical, civil, and religious) of the Romans according to the months.'

Treatise of the Astrolabe, in prose, addressed to his little son Lewis. For a full description of the 'astrolabe planisphere' see Skeat's *Chaucer*, III. pp. lxxiii-lxxvii.

Virgil, e.g. *Aeneid*, III. 360, '*qui tripodas, Clarii laurus, qui sidera sentis*.'

Horace, e.g. *Carmina*, II. xvii. 21, '*utrumque nostrum incredibili modo consentit astrum*.'

Persius, e.g. *Satire* v. 46, '*consentire dies et ab uno sidere duci*.'

Manilius. The extant five books of the *Astronomica* attributed to Manilius deal with astrology more than with astronomy in the modern sense. At the beginning of the poem he says, '*carmine diuinas artes et conscia fati | sidera, diuersos hominum uariantia casus, | caelestis rationis opus, deducere mundo | aggredior*.' (I. 1-4.)

Palamon and Arcite. The *Knights Tale* is an adaptation of Boccaccio's poem *Teseide*, which was based upon the *Thebais* of Statius.

p. 9. Grizild. The story of Griselda, which forms the *Clerkes Tale* in the *Canterbury Tales*, is taken from Petrarch's Latin version of the last tale in Boccaccio's *Decamerone*. Petrarch sent his version to Boccaccio in 1373. Chaucer probably met Petrarch at Padua early in that year and obtained the manuscript of the story from him. Dryden has reversed the process.

Troilus and Cressida. Chaucer follows Boccaccio's poem *Il Filostrato*.

Lombard Author. Lydgate, in his *Prologue to the Falls of Princes*, st. 3, speaking of Chaucer's *Troilus*, says that Chaucer 'made a translacion Of a boke which called is Trophe In Lumbarde tong.' Skeat (*Chaucer*, II. p. liii) identifies 'Trophe' with Guido delle Colonne, author of the *Historia Troiana*.

Wife of Baths Tale, resembles one of Gower's tales in the *Confessio Amantis*, but probably both Gower and Chaucer derived their materials from earlier sources, as the story is common in older ballads and romances.

The Cock and the Fox, is based upon a fable by Marie de France, and the old French *Roman du Renart*. See Skeat's *Chaucer*, III. 431.

Tabard in Southwark. In the Prologue to the *Canterbury Tales*, l. 20, Chaucer tells how he lay with the pilgrims 'in Southwerk at the Tabard.'

p. 10. *inopem, &c.* The full line is '*quod cupio mecum est, inopem me copia fecit.*' Ovid, *Metamorphoses*, III. 466. Arthur Golding (1567) translates it, 'The thing I seeke is in myselfe, my plentie makes me poore.'

John Littlewit. In Ben Jonson's *Bartholomew Fair*, 1. i., *ad fin.*, Littlewit says, 'Ay, but in state of necessity, place should give place, master Busy. I have a conceit left yet.'

p. 11. *Boyisms, puerilities.* The *New English Dictionary* quotes from Garth, preface to *Ovid's Metamorphoses*, 'these are some of our poet's boyisms.'

Father of English Poetry, i.e. 'the first English poet who exercised an abiding influence on his successors, himself owing practically nothing to earlier English literature.' (*Pollard.*)

One of our late great Poets. 'The poet alluded to is Cowley; on whom, in compliance with the fashion of the day, our author is lavish of encomium in his early discourses.' (*Malone.*)

p. 12. *Not being of God, &c.* A reminiscence of Gamaliel's advice to the council, 'Refrain from these men, and let them alone: for if this counsel or this work be of men, it will come to nought: but if it be of God, ye cannot overthrow it; lest haply ye be found even to fight against God.' The Acts of the Apostles, v. 38-9.

Catullus, a mistake for *Martial*. The reference is to *Martial, Epigrams*, III. xlv. 4, where however the allusion is to recitation.

one whom Tacitus commends, i.e. Seneca, of whose funeral oration on Claudius he says, '*ut fuit illi uiro ingenium amoenum et temporis eius auribus accommodatum.*' Tacitus, *Annals*, XIII. 3.

Lidgate and Gower. For the versification of Lydgate, see Saintsbury, *History of English Prosody*, 1. pp. 218-31. For Gower, *ib.* pp. 139-42.

he who publish'd the last Edition, i.e. Thomas Speght, who published an edition of Chaucer's works in 1598, a second edition appearing in 1602. Speght in his preface says, 'And for his verses, although in divers places they seem to us to stand of unequal measure, yet a skilful reader, who can scan them in their nature, shall find it otherwise.' It is of course well known now that Chaucer's versification is scrupulously correct according to the proper pronunciation of Middle English.

lame for want of half a Foot. The first foot in Chaucer sometimes consists of one syllable strongly accented, but this is deliberate, and not due to carelessness or want of art.

Ennius. Q. Ennius (B.C. 239-169) wrote the *Annales*, an epic in 18 books, dealing with the history of Rome from the time of Aeneas. He was often imitated by Virgil.

p. 13. Lucilius. C. Lucilius (B.C. 180-103) wrote *saturae* which influenced Horace.

Lucretius. T. Lucretius Carus (B.C. 96-55), author of the great poem *de rerum natura*, had a marked influence on Virgil, and to some extent on Horace.

Harrington. Sir John Harrington (1561-1612) published a translation of Ariosto in 1591.

Denham. Sir John Denham (1615-69) published his famous poem *Cooper's Hill* in 1642.

Edward the Third, granted Chaucer in 1367 a pension of 20 marks as '*dilectus valetius noster*,' or yeoman of the king's chamber, and in 1370 sent him abroad on some unknown mission.

Richard the Second. In 1378 Chaucer probably went to France as one of the ambassadors sent to arrange a marriage between Richard II and the daughter of the French king, and later in the same year to Lombardy to negotiate with Visconti, Lord of Milan.

Henry the Fourth, granted Chaucer a pension of 40 marks in addition to that of £20 granted by Richard II.

Poet...to all Three. There was no poet laureate in the modern sense till the time of James I. but Chaucer had a grant of a daily pitcher of wine in 1374, which may have given rise to the legend, that he was poet laureate. See Lounsbury, *Studies in Chaucer*, 1. 173-5.

Rebellion of the Commons, *i.e.* the disturbances in the city of London in 1384, when John of Northampton was candidate for the office of Lord Mayor. The account of Chaucer's flight and imprisonment in connexion with this affair is another of the Chaucerian legends exposed by modern research. See Lounsbury, *Studies in Chaucer*, 1. 196-200.

Brother-in-Law to John of Gaunt. Chaucer's wife, Philippa, is supposed to have been Philippa Roet, sister of Katharine Roet, who, after the death of her husband, Sir Hugh Swynford, became the third wife of John of Gaunt.

admird, wondered at. A Latinism.

Mortimer. 'After the decease of Richard the Second, the true title to the crown was in the issue of Philippa, the only daughter of Lionel, Duke of Clarence, *third* son of King Edward III. Edward Mortimer, Earl of March, married Philippa; and Edward, Earl of March, their grandson, dying without issue in 1424, the title to the crown devolved to his sister, Anne Mortimer, who marrying Richard, Earl of Cambridge, (son of Edward, Duke of York, fifth son of Edward the Third), was mother to Richard, Duke of York, father of King Edward the Fourth.—Henry the Fourth was son of John of Gaunt, Duke of Lancaster, *fourth* son of Edward the Third.' (*Malone*.)

Tale of Piers Plowman. The *Plowmans Tale* is not found in any of the MSS. of the *Canterbury Tales*, and is now generally believed to have been written by the author of *Pierce the Ploughmans Crede*. See Skeat, *Chaucerian and other Pieces*, pp. xxxi-xxxv. Both pieces show 'bias towards the opinions of Wycliffe.' The attribution of the *Plowmans Tale* to Chaucer was an important factor in the belief that he was a Wycliffite. Professor Lounsbury says, 'there is nothing in Chaucer's genuine writings to furnish any ground for reckoning him among the followers of Wycliffe.' For a full discussion of the subject, see Lounsbury, *Studies in Chaucer*, II. 459-85.

p. 14. Chanon, an additional pilgrim, not described in the prologue to the *Canterbury Tales*, who joined the company at 'Boghton under Blee.' (*C. T.*, *G.*, 554-1481.)

his Gown is first taken off. Scott points out that in the case of Samuel Johnson, who in 1686 was degraded from his ecclesiastical orders, pilloried, and whipped from Newgate to Tyburn, for his *Stumble and Hearty Address to all the English Protestants in the Present Army*, the ceremony of stripping off his cassock was omitted, which rendered the degradation incomplete, and saved his benefice. He was the original of Ben Jochanan in *Absalom and Achitophel*, Pt. II. 353-99.

Scandalum Magnatum, 'is the especiall name of a wrong done to any high personage of the Land, as Prelates, Dukes, Earles, Barons and other Nobles...by false newes, or horrible and false messages, whereby debates and discords betwixt them and the commons, or any scandall to their persons might arise.' Cowell, *The Interpreter*.

King of England, *i.e.* Henry II.

Archbishop of Canterbury, *i.e.* Thomas à Becket.

Dr Drake. James Drake (1667-1707) published in 1700 *The Antient and Modern Stages Reviewed*, in answer to Jeremy Collier's *Short View of the Immorality and Profaneness of the English Stage*.

p. 15. Character of a Holy Man, *i.e.* Dryden's 'Character of a Good Parson,' an expansion and adaptation of Chaucer's sketch in the Prologue to the *Canterbury Tales*. It is included in the volume of *Fables* (1700), from which this preface is taken.

Baptista Porta (1550-1615), a savant of Naples, wrote a treatise *De Humana Physiognomonía* (Sorrento, 1586; in Italian, Naples, 1598), which gives him a claim to the title of the founder of physiognomy.

Lewd, originally meant 'layman' as opposed to the clergy, hence 'unlearned' (*A.S. læwed*).

p. 16. **gap-tooth'd.** The MSS. (*C. T.*, *Prologue*, 468) read 'gat-toothed,' which Professor Skeat explains as equivalent to 'gap-toothed,' from *gat*, an opening, connected with *gate*. The old explanation was 'goat-toothed,' i.e. lascivious, which Mr Pollard defends.

p. 17. **ne arrete**, 'ascribe it not to my ill-breeding.' *Arrete*, [better spelt *arette*], is from Old French *aretter*, to ascribe, impute; from Latin *ad* and *reputare*.

Plato saith. 'From Boethius, *De Consolatione*, bk. iii. pr. 12, which Chaucer translates: "Thou hast lerned by the sentence of Plato, that nedes the wordes moten be cosines to the thinges of which they spoken."' (*Skeat*).

Wincing, i.e. skittish. *C. T.*, *A.*, 3263.

p. 18. **receiving.** Malone, followed by Scott and others, reads *revving*, which is probably right.

Earl of Leicester, Philip Sidney, third Earl of Leicester (1619-98), to whom Dryden dedicated his *Don Sebastian*.

p. 19. **Venus Daughter.** The MSS. have the right reading in *C. T.*, *A.*, 2064, 'Penneus doughter.' The mistake was corrected by Tyrwhitt.

Milbourn. Luke Milbourne (1649-1720) published in 1698 a volume of critical notes on Dryden's *Translation of the Pastorals and Georgics of Virgil*. He is called by Pope 'the fairest of all critics,' for having subjoined his own version of certain parts of that author, that they might be compared with that which he censured. (*Malone*.)

multa renascuntur, &c., Horace, *Ars Poetica*, 70-2.

p. 20. **Grandam**, i.e. grandmother's. Cf. *Hind and Panther*, 1443, 'And fain would nibble at your grandame gold.'

p. 21. **Mademoiselle de Scudery** (1607-1701), authoress of lengthy prose romances once very popular—*Ibrahim* (1641), *Artamène* (1650), *Clélie* (1656), *Almahide* (1660), as well as discourses, conversations, and fables. She was the head of the Parisian blue-stockings, the *Précieuses Ridicules* of the 17th century.

old as Sibyl. Mademoiselle de Scudéry was over 90 when this was written. The Cumæan Sibyl, ('*longæva sacerdos*,' Virgil, *Aeneid*, vi. 321), was fabled to be 700 years old when Aeneas consulted her. The legend was that Apollo granted her as many years as the grains of sand she held in her hand.

old Provençal. Chaucer was never translated into old Provençal, and there is no evidence that Mademoiselle de Scudéry contemplated a translation into French.

Novels. 'NOVEL, an ingenious Relation of a pleasant Adventure or Intrigue; a short Romance.' (*Bailey*.)

p. 22. **Vertue, which is the true Nobility**, from Juvenal, *Satires*, VIII. 20, '*nobilitas sola est atque unica virtus*.'

Laurel. Dryden was appointed Poet Laureate and Historiographer Royal in 1670. He lost his offices in 1688.

Chaucer's own. The *Knights Tale* was originally written by Chaucer in seven-line stanzas, and formed the poem called *Palamon and Arcite* referred to in the *Legend of Good Women*, 420. Fragments are found in the *Parlement of Foules*, *Anelida and Arcite*, and *Troilus*. *Palamon and Arcite* was an imitation of Boccaccio's *Teseide*, and was rewritten and largely recast as the *Knights Tale*. Boccaccio himself speaks of it as '*una storia antica*.'

p. 23. **Dioneo, &c.** 'Dioneo and Fiametta, they sate singing together the love-war between Arcite and Palamon.' (Translation, 1620.)

The Flower and the Leaf. It is now generally acknowledged that *The Flower and the Leaf* was not written by Chaucer but by the authoress of *The Assembly of Ladies*. Skeat, *Chaucerian and other Pieces*, §§ 55-60.

one M—, i.e. Luke Milbourne.

one B—, i.e. Sir Richard Blackmore (died 1729), physician to William III and Anne, author of religious and medical works and poems, especially *Prince Arthur* (1695), followed by *King Arthur* (1697), and *Creation* (1712). His life was included by Johnson in his *Lives of the Poets*. Pope speaks of 'Blackmore's endless line' *Dunciad*, I. 104.

Ogilby. John Ogilby (1600-76), printer and author, translated Virgil, Homer, and Aesop's *Fables*. 'Here swells the shelf with Ogilby the great.' *Dunciad*, I. 141.

p. 24. **City Bard, i.e.** Sir Richard Blackmore. 'His residence was in Cheapside, and his friends were chiefly in the city. In the early part of Blackmore's time a citizen was a term of reproach.' (Johnson, *Lives of the Poets*.)

Knight Physician. Sir Richard Blackmore was knighted in 1697.

London. Dryden had satirised London under the name of Jerusalem in *Absalom and Achitophel*, v. 85 seq.

King Arthur. In the *Essay on Satire*, prefixed to his translations from Juvenal, Dryden, speaking of his intention of writing an epic poem, says, 'Of two subjects, both relating to it, [his native country], I was doubtful whether I should choose that of King Arthur conquering the Saxons,.....or that of Edward, the Black Prince, in subduing Spain.'

Guardian Angels. In the *Essay on Satire* Dryden had suggested the doctrine of 'guardian angels, appointed by God Almighty, as his vicegerents, for the protection and government of cities, provinces, kingdoms, and monarchies,' as one of the 'machines' of the Christian religion that might be used for heroic poetry.

Dares...Eryx...Entellus. In the boxing contest in Virgil, *Aeneid*, v. 400-6, Entellus, *in medium geminos inmani pondere caestus | proiecit, quibus acer Eryx in proelia suetus | ferre manum duroque intendere brachia tergo,* but Dares 'stupet longaeque recusat.'

Whirl-bats. Cf. Phillips, *The New World of Words* (1720), 'Whorlbat, a kind of Gauntlet with Straps and leaden Plummetts, which the ancient Romans us'd in playing at Fisty Cuffs, at their solemn Games and Exercises. See *Caestus*.'

p. 25. Dictatour from the Plough, *i.e.* Cincinnatus. Livy. III. 26.

The Zeal, &c., Psalm lxxix. 9, 'For the zeal of thine house hath eaten me up.' Cf. St John ii. 17.

The Custom of the Country, contained in the folio edition of Beaumont and Fletcher (1647) but probably written by Fletcher and Massinger between 1619 and 1622.

some of them answer'd for themselves, *i.e.* Congreve, Vanbrugh and Dennis. (*Malone*.)

Battel of Senneph, fought in 1674 between William Prince of Orange and the Prince of Condé, during the war between Louis XIV and the United Provinces. 'Condé, not content with having defeated the rear-guard of the enemy, in attempting to destroy the remainder of the Prince of Orange's army, who had left his flank exposed as he decamped, lost a great number of men.' (*Malone*.)

p. 26. Demetri, &c., Horace, *Satires*, i. x. 90.